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Such success as attends the Exhibitions at Whitechapel is due to the generous co-operation of many helpers.

It is impossible to name all of these, but the thanks of visitors are specially due to Mr. Paterson and Mr. Marchant in the matter of the hanging, and to Mr. and Mrs. Witt, Mr. James Bone and Mr. Muirhead Bone for help with the Catalogue.

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(512)

INTRODUCTION.

The study of no other national art can be more valuable and instructive to Englishmen than that of the Art of Holland. In Dutch Art we find the aesthetic output of the nation most closely allied to ourselves both in race, position and history. The Dutch people are, like us, descended from a mixed Saxon and Celtic stock, with a similar infusion of Norse blood. Like us, they have been moulded by close familiarity with the sea,—like us they have stood for liberty and felt the call to distant adventure. Like us they have reaped a rich reward in colonial empire and profitable trade. The pictures on these walls tell of the spirit of adventure of a race of men who have gone down to the sea in ships, they tell us also of their love of peaceful, prosperous home-life.

Dutch Art is, perhaps, for us a more useful example than Italian, for the Italians in another climate made idealized man the centre of the universe with nature merely as a drop-scene. The Dutch painters recognised man for the tiny atom he is before the immensity of sea, land and sky, and put him in his true position in the universe, while they showed him possessed of powers of observation and reflexion on the vaster forces round him that proved him their master.

Greek and Italian Art were both gradual evolutions based on older arts and developing through the slow course of centuries.

Dutch Art in its special significance blossomed suddenly and died away in one short century. It found itself deprived by the very Reformation and Revolution, which gave it birth, of the customary religious and court-pageant subjects. With bold originality it set itself to paint the portrait of the new-born Holland, its men and women, its plains and canals, its markets and manners, its taverns and kitchens. To convince the world that such things were fit material for Art, the Dutch discovered colour. Except the Venetians, the Italians were designers rather than colourists, having more feeling for form than for colour. The Dutch, with the misty, diffused light of their northern climate, discovered the true basis of fine colour, the effect of contrast in giving values. Again, treating common objects, they forced their faithful observations of these objects to pass through their minds and hearts till they gave them back with a value the things themselves never had. It is commonly said that Dutch Art is realistic and positive, but, in reality, its charm and greatness lies in the fact that it idealizes the actual. By their probity of spirit and by their cordiality for the real, the Dutch artists lend these common things an exquisite significance that relates them to

the ever-present but dimly felt poetry of existence. There is an imaginative power about the still sunny interior of De Hoogh, about the human relationships of conversation-pieces by Vermeer and Metsu, about the sheen of fruit and metal in Kalf and Heda, and above all, about the ancient brick façades of Van der Heyden's houses as they face the setting-sun that is far more haunting than the more obvious idealization of forms by the Italians. The Dutch painters almost accidentally, it seems, merely by their very truthfulness, caught that mysterious poetry of the fleeting moment that lies on landscape, houses and men,—that even

Lends to barrows, pots and pans

Grace and glimpses of romance.

All Art is a selection from the vast treasure-house that nature has prepared for us. The Dutch artists made a modest choice, and it seems as if their modesty had been crowned by a triumph that more voracious or fastidious artists missed.

In the case of an exhibition like the present one at White-chapel, which presents a fairly representative collection of the paintings of Dutch artists of all periods, it is possible to get some idea of the special gifts the world has received at the hands of Dutch Art. This Art is so different from that of other nations, that certain characteristics are clearly apparent, and first among these may be placed a passion for truth—a truth of observation enforced by an exquisite technique, which is truth of representation. The second most remarkable characteristic is an instinct for subdued, harmonious colour, combined with an originality in choice of subject.

Among the limitations of Dutch Art may be noted a curious indifference to human beauty in the types it selects and, as a rule, a want of the higher imaginative power. Rembrandt and Ruisdael are exceptions that only make the general absence of creative imaginative power the more conspicuous, and it is noteworthy that we get in Dutch pictures no reflection of the religious and political struggles through which the nation passed so courageously. Nevertheless in an almost inexplicable way the faithful, homely, apparently unimaginative art of Van der Heyden and De Hoogh, does pierce to those unexplored depths of our subconscious minds like that of few other painters.

UNDER REVISION.

Whitechapel Art Gallery.

DUTCH EXHIBITION,

MARCH 30th to MAY 10th, 1904.

CATALOGUE.

Note.—The attributions and titles assigned by the Lenders are given in the Catalogue.

* Paintings lent by the Artist are marked with an asterisk (*).

DUTCH ARTS AND CRAFTS.

In no other country has the natural instinct for good colour and form persisted so generally as in Holland. Nowadays, when a great effort is being made to connect everyday life again with the beauty it has lost, it is a satisfaction to find a country like Holland, where there has been no conspicuous break. The Dutch have loved their homes and delighted in keeping them spotless and quaintly beautiful, and the modern revival of interest in Arts and Crafts, has had only a light task to perform in Holland.

Possessed of an instinct for colour, due partly, perhaps, to their climate, the simplicity and good sense of the peasants in Holland have led them to prefer their own handmade products of pre-eminent usefulness and durability to the machine-made, useless superfluities that crowd our already cramped London houses.

The present collection of Arts and Crafts objects is small, as most of the space has been needed for pictures, but besides the furniture, Delft pottery and reproductions of Dutch metal work in cases B, C and D, a few objects are grouped together to give an idea of an ordinary Dutch cottage interior with the vast tiled fireplace, the quaint cupboard-bed and the curtained window, like the one so often painted by Israels in his cottage interiors. The gay colours of the paint and tiles, the gleam of the brass vessels, and the spotless cleanliness of a Dutch cottage give it a beauty often absent in more ambitious homes.

1 Curtain of hand-painted cotton.

2 Shelf of old Dutch Japan coffee pots and chestnut boxes.

- 3 Volendam peasant woman's costume and brass milk can.
- 4 Model of a Dutch Peasant's Bed, made by children in Marken, an Island in the Zuyder Zee. The children sleep in a cupboard under the bed. Notice the beautifully embroidered sheets and pillows. Some of the patterns have gone on for generations. One has a squirrel running up the mast of a ship. The people cannot themselves explain the origin of these patterns. Only the abundance of fresh air the Marken fisher-folk get and their careful cleanliness in washing and airing their houses could prevent these stuffy beds from being deadly to health.
- 5 Collection of old Dutch brass warming-pans.
- 6 Representation of a Dutch fire-place with tiled back. The designs are close copies of the old Dutch tiles which lie below. Against these tiles rests a lead fire back, in front of which burns the fire in a detached basket or grate. Three of these old fire-backs are shown, one with a design of a cupid, another with the sacred subject of the "Adoration of the Magi." On the ground are Dutch grates, peat-boxes and fire-dogs.
- 7 On the chimney shelf are old snuff jars, made at Delft, in Holland, and brass and Japan kitchen utensils.
- 8 Two fine old brass alms dishes, used in churches. One has beaten on it a design of the marvellous bunch of grapes brought back to Joshua from Canaan, and the other, a representation of Adam and Eve tempted by the serpent.
- 9 Old carved wood coat of arms, D. D. Hoop, and C. V. Bergen. An anchor stands, for the Hoop family, and a sheep in a landscape for the Bergen family.
- 10 Collection of curious old brass candlesticks.
- 11 Lead figures. The Dutch excel in fancy lead work.
- 12 Delft Bowl, with imitation fruit.
- 13 Carved oak press of the end of 16th century. Notice the beautiful colour of the unstained oak, and the carving of the pilasters.
- 14 Old Dutch costume; jacket of Empire period.
- 15 Clapper used in Holland to frighten birds. In the fruit season, the whole of Zealand is full of the deafening noise of these instruments.
- 16 Collection of modern Dutch pottery. The shapes and colours are exceptionally beautiful, made by W. Brouwer. These can be ordered, prices at the turnstile.
- 17 Photographs of Dutch costumes and scenery. The large ones are all taken in Zealand, the southern seaboard province of Holland. The small ones are

Marken and the North of Holland. The Dutch peasants take a pride in their quaint, picturesque, traditional costumes, and keep them up in spite of the invasions of modern fashions. The lace bead-dresses are specially beautiful and the old chintzes, of which the bodices and sometimes the skirts are made.

- 18 Old pulpit candlesticks.
- 19 Old wood figure in 18th century Dutch costume.
- 20 Supper Time. Volendam. This picture shows the brilliant colours of Dutch costume, by Edith Mitchell.
- 21 Dutch Fisherman, by C. W. Bartlett. Lent by H. Warner, Esq.

EAST SIDE—

19TH CENTURY DUTCH PAINTERS.

The mission of Dutch Art has been to lead the world back to facts. Ideals are the growth of facts, but ideals bloom and fade. Fresh facts spring up and the old ideals begin to look faded. Again and again Dutch Art has made us accept facts by painting them with a skill and insight that caused the astonished world not only to swallow them, but to gape for more.

When the Renaissance in Italy had evolved its ideal beauty, assuming perfect man as the centre of the universe, the Dutch painters came along and proved that there were lots of things in the world worth attention besides man, that man was not a measuring rod for the universe to take scale by, but merely a pair of eyes that had the one merit of being able to see some portion of the grandeur of the immeasurable universe around him. Rembrandt painted the world into accepting the truth that there is nothing common or unclean in the eyes of the sun. Ruisdael revealed to men that nature is the expression to mankind of something far grander and vaster than itself. These painters fulfilled their mission by looking at facts and recording them as they really were. A century and a half later the world was again mazed with conventions, which are ideals gone to seed, and Millet and Israels, and the English Pre-Raphaelites, in their very different ways brought it back to facts, (the first two to ethical and artistic facts, the last to literary and literal facts).

Israels broke in upon Mid-Victorian homes and shams, and showed plainly the superior beauty and dignity of the humblest facts, the homes of the simplest labouring rustic folk. Israels may be accused of having idealized such homes, and doubtless many of these homes are not characterized by the quiet dignity that mark his interiors, but he was justified in selecting the normal conditions produced by simple, faithful, honest love and toil, especially as in Holland happier social conditions allowed the normal to prevail more generally.

Maris and Mauve, and the other Dutch landscape painters carried the same spirit into landscape Art. They took the country round them, which they *knew*, instead of rushing off to foreign lands to jog a failing capacity to see with the intoxicant of contrast, and they gave us the faithful reflexion of a country on the minds of its denizens. They brought to the eyes of the world those subtle, half-hidden beauties that only those who have grown up among such scenes can reveal.

The modern Dutch painters, when the revival began, about the middle of the last century, had merely to cultivate the soil of their native land which had lain fallow since the end of the 17th century. Like their great ancestors they sought inspiration in their own land and times.

The French artists, particularly Millet and Daubigny, confirmed and influenced the new School of Dutch painters, who went back to nature as they saw it in their native land, and to their own great masters. Their close derivation from such masters as Ruisdael, Van Goyen and De Hoogh, gives a classic stamp to their work.

Though their range is more limited than the range of the old Dutch masters, which swept life from the imaginative magnificence of Rembrandt to the somewhat gross burlesque of Ostade, they possess the tranquil, sureness of effect that marked the classic masters.

- 22 Cows in Meadow
By WM. MARIS.
Lent by Walter Brown, Esq.
- 23 A Moment's Rest
By JOSEF ISRAELS.
Lent by David Nathan, Esq.
- 24 The Flock
By TER MEULEN.
Lent by W. Marchant, Esq.
- 25 The North Sea
By H. W. MESDAG.
Lent by Messrs. Boussod, Valadon & Co.
- 26 Landscape
By ROELOFS.
Lent by J. Staats Forbes, Esq.
- 27 *Canal at Rotterdam
By J. H. VAN MASTENBROEK.
- 28 Heerengracht, Amsterdam
By OYENS.
Lent by W. J. Van Hoytema, Esq.

Pieter Oyens came under the influence of Portaels at Brussels. Many of his pictures, which often treat of cafés and studios, have a bolder, more energetic touch and colour than most of the works of his contemporary countrymen.

29 Exterior

By BOSBOOM.

Lent by Dr. A. B. Stevens.

30 Weber Composing His Last Waltz

By JOSEF ISRAELS.

Lent by I. Julius Weinberg, Esq., J.P.

This picture is of great interest as being an early work of Israels' before his retirement to Zandvoort converted him to the simple rustic subjects that express a state of life rather than tell a story. Here he is still trying to satisfy the public craving for story and incident. He shows us Weber composing his first waltz. The change in Israels's view of art can be gauged by comparing this picture with the others exhibited here.

31 Girl at the Well

By ARTZ.

Lent by J. Staats Forbes, Esq.

32 Woman Bleaching Linen

By ROELOFS.

Lent by J. Staats Forbes, Esq.

Willem Roelofs, though born in Amsterdam, lived at Brussels for 40 years, and was greatly influenced by the French artists working at Barbizon. In this picture he gives us one of his delicate transcripts from nature.

33 View of Amsterdam

By J. MARIS.

Lent by The Rt. Hon. J. A. Campbell, M.P.

34 The Guardian Sister

By B. J. BLOMMERS.

Lent by Messrs. Boussod, Valadon & Co.

35 Landscape—Stormy Sky

By T. DE BOCK.

Lent by J. Staats Forbes, Esq.

36 An Old Fisherman

By JOSEF ISRAELS.

Lent by Walter Brown, Esq.

37 A November Day

By J. MARIS.

Lent by W. Marchant, Esq.

38 Will he come?

By CHRISTOPHER BISSCHOP.

Lent by Messrs. Boussod, Valadon & Co.

Christopher Bisschop, born in Friesland, like Mesdag and Israels came from the far northern provinces of Holland. Born as long ago as 1829, he was a painter of the transitional period. The problem that chiefly interested him was the play of sunlight on creamy walls with the figure of a woman reading or praying.

39 Honoured Old Age

By JOSEF ISRAELS.

Lent by John Reid, Esq.

Josef Israels was born at Groningen, in the north of Holland. He wished to become a Rabbi, and was at first employed in his father's banking business. Though he has become the leader of the modern Dutch School, he began by painting the perfunctory historical pictures usual at the time; but as early as 1857, he was exhibiting simple rustic scenes, "Children by the Sea," and an "Evening on the Beach." In 1844 he had begun to study art in Amsterdam under the academic instruction of Kruseman. He then visited Paris, but his work continued on the old lines, both in France and at first on his return to Holland in 1848. An enforced retirement, owing to illhealth, to the remote fishing village of Zandvoort, brought him into close contact with the life of the simple peasants and fisherfolk, and led to his devoting himself to portraying the intimate beauty of these simple lives. At first Israels still continued to infuse a touch of sentiment and anecdote into his new pictures, and we have such works as "First Love" and "By Mother's Grave," but gradually he generalised his subjects, giving them an added dignity and significance. Israels is animated by the same spirit as the French painter Millet. He has not the feeling for form and design which enabled the French painter to make his renderings of peasant life classics for all time, but he has a poetic, intimate sympathy that enables him to make exquisite, tender poems out of the incidents of primitive rustic life. One characteristic of Israel's art is the emphasis he gives to the great part that the sea plays in the lives and feelings of the Dutch, a matter curiously neglected by previous painters. It has been said that other modern Dutch painters each paint a bit of Israels, so much is he the initiator and master of the various phases of the art of his nation.

40 Sheep going home—Moonlight.

By VAN DER WEELE.

Lent by Messrs. Boussod, Valadon & Co.

41 Dutch Town (with Barges)

By J. MARIS.

Lent by George Norton Stevens, Esq.

Jacob Maris was born at The Hague in 1837, and died in 1899. He studied with Stroebel and at Antwerp, and later with Louis Meyer, and in turn helped his brothers. In his pictures there is a sterner air and colour than in so many of his fellow-countrymen's work. He makes us realise that Holland is a seaboard country with plenty of East winds. His favourite subject is a seaport town, its

smoky roofs dimly red against the grey of a cloudy sky, where now and then a gleam of pale cold blue sky peeps through.

- 42 A Turnpike near Rotterdam
By J. H. VAN MASTENBROEK.
Lent by Messrs. Boussod, Valadon & Co.
- 43 Landscape
By A. MAUVE.
Lent by Andrew T. Reid, Esq.
- 44 An Interior
By WEISSENBRUCK.
Lent by Dr. Bredius.
- 45 Landscape
By ROELOFS.
Lent by Dr. Bredius.
- 45A Church Interior
Lent by Dr. Bredius.
By J. BOSBOOM.
- 46 Landscape (1849)
By WEISSENBRUCK.
Lent by Dr. Bredius.
- 47 Dutch Town (with Windmill)
By J. MARIS.
Lent by George Norton Stevens, Esq.
- 48 Fishing Boats—Sunset
By H. W. MESDAG.
Lent by Messrs. Oback & Co.
- 49 Industry
By ALBERT NEUHUYS.
Lent by John Kirkhope, Esq.
- 50 Landscape with Sheep and Shepherd
By H. J. VAN DER WEELE.
Lent by A. Preyer, Esq.
- 51 Shepherd and Sheep in the Wood
By A. MAUVE.
Lent by The Rt. Hon. Sir John C. Day.
- 52 The Village of Elspeet
By C. WESTERBEEK, JUN.
Lent by Messrs. Boussod, Valadon & Co.
- 53 The Shepherdess
By ARTZ.
Lent by J. Staats Forbes, Esq.
- 54 Girl on a Bank overlooking the Sea
By JOSEF ISRAELS.
Lent by J. Staats Forbes, Esq.

- 55 Young Navigators
By JOSEF ISRAELS.
Lent by I. Julius Weinberg, Esq., J.P.
- 56 Dutch Farm Interior
By J. VAN NUWVEN.
Lent by A. Preyer, Esq.
- 57 The Young Mother
By ALBERT NEUHUYS.
Lent by Walter Brown, Esq.

Albert Neuhuys was born at Utrecht in 1844, and advanced from lithography to painting. After studying at Antwerp he made the acquaintance of Mauve at Amsterdam. His peasant scenes have great charm, being more generalized and typical than those of some of the Dutch 'genre' painters.

- 58 Dordrecht Cathedral.
By J. J. SCHENKEL.
Lent by Dr. A. B. Stevens.
- 59 Milking Time
By POGGENBEEK.
Lent by W. J. Van Hoytema, Esq.
- 60 Study of a Cow
By STORTENBEEK.
Lent by W. J. Van Hoytema, Esq.
- 61 Street Scene at The Hague
By K. KLINKENBERG.
Lent by Messrs. Boussod, Valadon & Co.

All Dutch art of the seventies is dignified, contemplative, even to narrowness of outlook, warm and sombre in tone, distinguished by singular taste and repose, together with intimacy and kindness of feeling, but there are nevertheless two schools. The Sensitive Impressionists, to which Israels, Maris and Mauve belong, and the Realists, to whom Mesdag, Bishop, Apol and Klinkenberg are attached.

- 62 La Route
By WEISSENBRUCK.
Lent by Madame Blanche Marchesi.

Holland is the most harmonious country in the world. The vaporous moisture constantly in the atmosphere, which rarely becomes an obscuring mist or fog, envelopes objects with a quivering luminous diffused light. Few strong colours are apparent, yet everything radiates subdued harmonious colour. The audacity and harsh sincerity natural in the brighter, clearer climate of France becomes subdued to a more sombre dusky key in the works of the Dutch painters.

- 63 Cornfields
By VAN ESSEN.
Lent by Dr. A. B. Stevens.

- 64 **Girl Reading a Book**
By WM. MARIS.
Lent by J. Staats Forbes, Esq.
- 65 **Ploughing**
By A. MAUVE.
Lent by George Norton Stevens, Esq.
- 66 **Autumn Landscape**
By T. DE BOCK.
Lent by Madame Blanche Marchesi.
- 67 **View of a Cathedral**
By JONGKIND.
Lent by W. A. Coats, Esq.

Johan Barthold Jongkind was born at Latrop in 1822. He left Holland early in life and became the pupil of Isabey at Paris. It has been said that he resembles the old Dutch master Aert Van der Neer in his love for moonlight scenes and in his skill in treating them. He laid great stress both on the necessity for regarding the difference in tones produced by the veils of atmosphere, and on the principle of composing pictures round one central point, in such a way as to lead the eye inevitably in to this point. This was the principle on which the old Dutch painters worked, and Jongkind is a most interesting link between the older tradition and modern Impressionism.

This little picture proves that Impressionism need not be superficially ugly. Jongkind has been rightly called the father of 'Impressionism,' but he had a reverence for paint derived from his earlier training. In this little picture we get a rare blending of the effects attained by 'impressionism,' and the beautiful qualities of paint, usually found in the works of painters far removed from the Impressionists in aim. The subject is one that Meryon, the great etcher of Paris, selected.

Then follows the Screen.

- 68 **Montmartre**
By MATHEW MARIS.
Lent by W. Burrell, Esq.

This picture gives the very spirit of the place of that height of Montmartre which drags itself wearily out of the fever of Paris to achieve so little. A desolate bare spot that is neither town nor yet country, the highness and remoteness of which has no hill-top feeling. Its empty dreariness seems to say that effort must work with a purpose. Perhaps those who decided to build the vast new church on Montmartre had this feeling.

69 View of a Town on the Bank of a River

By MATHEW MARIS.

Lent by Rt. Hon. Sir H. Campbell-Bannerman, M.P.

This is the picture of a mood, the mood of the late hour before darkness receives into itself the endless changing colour and beauty of the day. The hue of each individual object here is lost in one vague, luminous tone. This vagueness of twilight is often a danger to the over-sensitive artist of to-day; but in this picture the sentiment is restrained within the limits of dignity. The dark posts on the left give a note of brusque reality in the dream-like tone of the picture. Such a work is peculiarly typical of the art of the 19th century. No previous age has produced quite this type of picture, and in future ages men will probably turn to such a picture and to some of Whistler's works for the essential expression of the art spirit of this particular time. The painter's exquisite feeling for all forms of loveliness, and his sensitiveness to all shades of poetic imagination is almost over-developed. There is just a trace of the exhaustion that haunts too highly developed civilization.

Compare this picture with Ruisdael's landscapes, and the difference between the man of imagination who dominates the universe and the one who prefers to let the universe dominate him is apparent.

The poetry of Mr. Henley expresses in literature the same note as the art of Matthew Maris in painting.

A late lark twitters from the quiet skies;
And from the west,
The sun, his day's work ended,
Lingers as in content—
There falls on the old grey city
An influence harmonious and serene—
A shining peace.

70 The Girl with the Peacock Feather

By J. MARIS.

Lent by Mrs. Frank Stoop.

A masterly rendering of flesh colours against rich dark reds, thrown into effective contrast by the gleaming green of the feather, and the vivid blue of the ribbon in the child's hair. The artist has caught the naive wonder of a child at one of nature's astounding marvels.

71 Two Donkeys on the Sands

By WM. MARIS.

Lent by J. Staats Forbes, Esq.

72 Carting Sand

Lent by Francis C. Matthews, Esq.

By A. MAUVE.

Anton Mauve was one of the many artists who met with opposition in the choice of his calling. In his

case it was opposition based upon religious rather than on material reasons. Fortunately for the world he was allowed to follow his wishes, for Mauve, in landscape, sums up the special excellencies of 19th century Dutch art, which is less buoyant and vivacious than the French art of the Barbizon painters. Harmony of soft silvery colour and the peace of a suffering, melancholy, solitary spirit are perfectly expressed in his art. Forced at length by ill health to seek rest, he found it by the Rhine, because its somewhat obvious picturesqueness and sharp broken hills displeased his cultivated eye, and he felt there was nothing there for him to paint.

73 The Red Mill

By J. H. WEISSENBRUCK.

Lent by Francis C. Matthews, Esq.

This painter delighted in rendering soft cloudy skies pierced with the golden light of an unseen sun. Such skies give full effect to the watery meadows round Noorden, where he worked. Notice the rich mellow red of the old windmill, which gains so much in intensity from the diffused misty sunset light.

74 Girl with Goat

By J. MARIS.

Lent by Francis C. Matthews, Esq.

75 Interior of a Cathedral

By J. BOSBOOM.

Lent by The Rt. Hon. Sir John C. Day.

The work of this painter is characterized by an innate aristocratic taste. Modelling himself on Rembrandt and De Hoogh, he devoted himself to rendering the play of sunlight on the interiors of churches. He obtained an effective contrast to this mellow ivory architecture in the rich dark woodwork of the Dutch churches. Though belonging to the older Dutch School of the early 19th century, Bosboom paved the way for the transition to the newer ideals, and taught himself to express much by apparently slight means.

Compare this picture with the interesting early work by him (*No. 29*) which shows us this artist treating an exterior instead of his favourite interiors.

76 Still Life

By MATHEW MARIS.

Lent by James Mann, Esq.

This picture reveals an unexpected side of Matthew Maris's genius. The least Dutch of the modern Dutch painters, as Rembrandt was the least Dutch of the old Dutch masters, it is not for nothing that Matthew Maris comes of the stock that produced Van Aelst, Kalf and Van Beyeren. The masterly drawing and the high pitch of colour show that the painter is as manysided as he is masterly.

77 Butterflies

By MATHEW MARIS.

Lent by W. Burrell, Esq.

The painter has combined impressionism of technique with impressionism of mind. The painter's treatment of the subject harmonises with the suggestion of the elfish fancies of girlhood, light as the butterflies that flit near the little maiden, where she has thrown herself breathless after some mad flight on the sandhills.

78 The Scheldt, near Flushing

By C. STORM VAN S'GRAVESANDE. (Nos. 78—89).

(These impressions were printed by the artist himself.

79 Venice—Early Morning

80 The North Sea, off Scheveningen

81 Venice—Sunset

82 Breakwater

83 Wave and Breakwater

84 Venice

85 Moonrise

86 Winter in the Downs, near The Hague

87 Canal in the Polders

88 Wreck

89 In the Breakers

90 Sheep

By STEENLINK.

Lent by Dr. A. B. Stevens.

91 Roses

By ROSENBOOM.

Lent by Dr. A. B. Stevens.

92 View of Dordrecht

By FRED J. DU CHATEL.

Lent by Messrs. Boussod, Valadon & Co.

93 Waiting for the Return of the Fishermen

By MARIE TEN KATE.

Lent by Messrs. Boussod, Valadon & Co.

94 Cows

By GROENENWEGEN.

Lent by Dr. A. B. Stevens.

95 A Thaw

By APOL.

Lent by Dr. A. B. Stevens.

96 Early Morning—Awaiting the Boats

By B. J. BLOMMERS.

Lent by Robert H. Brechin, Esq.

Blommers was originally destined to be a lithographer, but through Jacob Maris's influence he became a painter, studying with Van den Bergh. He has followed in the footsteps of Israels, but his charming pictures have less depth and solemnity of feeling.

97 The Chancellery of Leeuwarden

By C. SPRINGER.

Lent by Messrs. Boussod, Valadon & Co.

98 Sunset at Scheveningen

By H. W. MESDAG.

Lent by W. J. Van Hoytema, Esq.

Hendrik Willem Mesdag is the contemporary and fellow-townsmen of Israels, (the two painters knew each other as boys at Gröningen before either had even thought of painting). In 1866 Mesdag took to painting and became the friend of Roelofs in Brussels. His fame has been won in painting the sea in all aspects, usually with some of the quaintly clumsy Dutch pinks, whose broad build enables them to stand the rough surface of the shallow sandy coasts of Holland.

His most characteristic subject is the uneasy quiet of the ocean before a storm, with only a few waves moving. It is also a characteristic of this artist that he shows us the sea from the sea, not from the land. The slight monotony apparent in his pictures is due to the fact that he is a real realist rather than an imaginative artist.

99 Windmill

By GABRIEL.

Lent by Dr. A. B. Stevens.

P. J. Gabriel is more subtle than most of his contemporaries. He delights in painting flat 'polders' with the opportunity they give for the impression of air, light and boundless distance.

100 Nieuuk

By J. J. SCHENKEL.

Lent by Dr. A. B. Stevens.

101 Ships in Harbour

By JONGKIND.

Lent by W. A. Coats, Esq.

102 Church

By J. J. SCHENKEL.

Lent by Dr. A. B. Stevens.

103 Cows and Windmill

By WM. MARIS.

Lent by J. Staats Forbes, Esq.

William Maris, one of the band of talented brothers who have added such lustre to modern Dutch art,

studied under his brother Jacob. He, with his more phlegmatic nature, seems, in a special sense, to have caught the very spirit of Dutch landscape. His cattle in meadows of lush, brilliantly green grass, convey a sense of the jovial fatness of a rich flat land, which more solemn and imaginative painters fail to give us.

- 104 A Dutch Kitchen
By GERKE HENKES.
Lent by Messrs. Boussod, Valadon & Co.
- 105 Winter—Sunset
By LOUIS APOL.
Lent by Messrs. Boussod, Valadon & Co.
- 106 Canal Scene.
By MAETENBROCK.
Lent by Dr. A. B. Stevens.
- 107 Woman and Cow.
By TER MEULEN.
Lent by Dr. A. B. Stevens.
- 108 Fishing Village—Sunset
By JONGKIND.
Lent by J. Staats Forbes, Esq.
- 109 A Village Interior
By A. HYNER
Lent by Messrs. Boussod, Valadon & Co.
- 110 Canal Scene.
By VAN SOEST.
Lent by Dr. A. B. Stevens.
- 111 Woman Sewing.
By KEVER.
Lent by Dr. A. B. Stevens.

OLD MASTERS.

Mr. James Van Alen has kindly placed his collection of old Dutch Masters at the disposal of the Committee. With a view to saving space in this Catalogue visitors are informed that where the name of the lender is not printed the picture comes from Mr. Van Alen's Collection.

Of the Rembrandt Drawings, 20 are lent by Dr. Hofstede de Groot ; Nos. 124 A B C and D by W. Rothenstein, Esq. No. 125 by R. Wright, Esq.

REMBRANDT'S DRAWINGS.

Rembrandt is one of the greatest draughtsmen who have ever lived, and in many ways he may be considered the most complete. His drawings perfectly express every side of his temperament with wonderful vividness and fulness, and were all his Paintings destroyed, he would probably still maintain his great rank on account of drawings alone. This

could scarcely be said of any other of the great artists. It should be remembered in considering these Drawings, that good drawing does not consist in more or less accurately gauging the measurement of objects, or with an ignorant industry cataloguing their peculiarities, but rather in the vividness with which the artist enables us to see his personal impressions of them.

Rembrandt had a surprising way of rendering life. Although in reality his style became consummately learned and calculated, his drawings appear so spontaneous and unaffected that we seem to be looking at the scrawls of the first man who ever drew. He never allowed his pencil to carry him further than a rendering (necessarily as swift as possible) of the image his eyes had conveyed to his brain—when he saw *that* on his paper he was satisfied. He never 'explained'—did not add details of the nature of the object as so many draughtsmen do, with fatal consequences to the 'life-like' look of their sketches. This fidelity of Rembrandt's hand to the image in his brain has never been equalled by any other artist. Here was his secret: he saw that life is imparted by having the courage of one's impressions—believing nothing but the testimony of one's own two eyes. Add to this, that he had a great and subtle perception of beauty, and an imagination so glowing, that often you cannot tell whether the thing drawn has been a thing seen or only thought about.

- 112 The Angel appearing to Joseph in a Dream
- 113 The Departure of Young Tobias
- 114 The Lord appears to Abraham
- 115 Tobias Opening the Fish
- 116 Winter Landscape
- 117 A Young Man raising his Right Hand
- 118 Portrait of Princess Marguerite of Lorraine

By VAN DYCK

These pictures are not by Dutch artists, but as they were lent to the Committee, they are hung as examples of the work of two artists born just outside Holland, but closely connected with the contemporary Dutch painters of the 17th century.

- 119 The Deliverance of St. Peter
- 120 The Letter of Uriah
- 121 Christ Healing a Blind Man
- 122 Two Sketches of a Mother and Child
- 123 Portrait of Prince Henry of Wales

By MIERVELDT.

Lent by Sir Edmund Verney, Bart.

Michael van Mierveldt (1568-1641) was the son of a goldsmith at Delft. In this training he resembled

many Italian painters. He engraved as a youth, and after studying under Blockland at Utrecht he returned to Delft and painted still-life and interiors. He then turned his attention to portrait painting and by the enormous number he painted (it is reported that he and his grandson produced 10,000) popularised the comparatively new idea of having portraits painted. His finished cold, elegant style delighted his aristocratic patrons. He is a painter of the transition period, between the primitives like Jan Mostaert and Lucas van Leyden and the great Dutch portrait painters like Hals and Rembrandt.

Fromentin says of him 'a good painter of physiognomy, full of knowledge, correct, concise, a little cold, more typical of his time than of his country.'

This picture shows us Henry, Prince of Wales, the promising elder brother of Charles I. His untimely death deprived England of a personality whose influence might have prevented the Civil War.

- 124 Landscape, with Cottage and Barn
- 124A 124B 124C 124D Drawings
By REMBRANDT.
- 125 Boy Drawing
- 126 Christ appearing to the Magdalen
- 127 Girl Sitting near a Window
- 128 The Annunciation to the Shepherds
- 129 The Adoration of one of the Magi
- 130 Daniel in the Lions' Den
- 131 The Daughter of Pharaoh discovering Moses
- 132 Portrait of a Dominican
By RUBENS.
- 133 A Lion
- 134 A Young Man pulling a Rope
- 135 A Cow in a Stable
- 136 Old Dutch Colour Print of a Church Interior
Artist unknown.
Lent by Frank L. Emanuel, Esq.
- 137 Etchings
By REMBRANDT.
Lent by R. W. Temple, Esq.

SMALL ROOM.

In the centre is hung a Gothic 15th Century Chandelier. This beautiful specimen of Dutch Metal Work belongs to the Pre-Reformation period, like the Primitive pictures upstairs, and gives us some idea of that earlier, somewhat neglected period of Dutch Art which preceded the great century. The beautiful form of the branches is known as

"Cruciform Foliage," each leaf has a cross on it. Above is the Virgin and Child, with rays of glory circling her, and a sceptre in her hand. Lent by E. Beckett, Esq., M.P.

138 Sea-piece

By JAN VAN DE CAPPELLE.

Lent by Lord Aberdare.

139 Lady and Cavalier taken Prisoners

By WILLEM CORNELISZ DUYSER.

A very characteristic picture by this 17th century painter of "barrack room ballads." The soldiers, who look more like highwaymen, are evidently quarrelling over the division of their spoil.

140 Portrait of the Painter

By SIR ANTONIO MORO.

Lent by The Rt. Hon. Earl Spencer, K.G.

This painter, though born in Holland, was thoroughly cosmopolitan. He visited Italy, and was then sent to Lisbon to paint the Emperor Charles V.'s family, and then to England to paint Mary Tudor. He was a favourite with the Spanish King Philip II., but he had at length to fly from the Inquisition. He settled at Antwerp under the patronage of Alva, and died there. His portraits are fine in design and colour, and suggest excellent likeness. The only criticism that can be made upon them is that they are too minutely life-like to be quite perfect art. They almost startle us by suggesting that the actual person is there. They lack the play of atmosphere and the indication that the subject has passed through the artist's mind, which we find in the portraits by Rembrandt and Velasquez. This criticism, however, applies less to the present portrait of the painter by himself than to such portraits as that of Mary Tudor.

Antonio Moro seems, judging by his appearance, to have belonged to the class of gentlemen painters new at that time which Titian inaugurated and Rubens and Vandyck continued.

141 An Interior

By NICHOLAS MAES.

Lent by The Rt. Hon. Lewis Fry, P.C.

142 Farm Scene

By VAN DER HEYDEN and VAN DE VELDE.

This is a pastoral duet by two notable lovers of the country. Van der Heyden has provided a quaintly delightful setting to Van der Velde's sheep. The workmanship is very loving and delicate.

143 View of Rotterdam

By JACOB VAN RUISDAEL.

Lent by Mrs. Bischoffsheim.

This is Ruysdael at his best. On first approach one notes the grave force of the picture's tone and its beautiful drawing (look how perfectly the flatness of

the river and canal is conveyed, and how solidly the houses of the distance sit in their planes), and only gradually does one apprehend that one has been looking at the creation of a profound and great thinker as well. The scene is a statement of homely and sober fact, become a great mental conception by its passage through a brooding mind. It was in *mental* qualities that these old artists were great,—the trees in the foreground of the present work, for instance, show all the conventionality that marks the landscape limitations of the time, but the picture is so precious as the record of a great vision that we do not think of that. Our landscape painting to-day would scorn such trees as these, but would be very proud if it could dominate nature with the noble thought of a Ruisdael.

144 A Milk Woman

By NICHOLAS MAES.

Lent by The Duke of Wellington, K.G.

145 An Interior, with Woman and Child

By NICHOLAS MAES.

Lent by Mrs. Joseph.

An unusually brilliant example of Maes. The colouring is of a beautiful warmth and force, and the picture has much subtlety also. Note the exquisite quality of the grey wall,—the light caressing it with that special tenderness those old Dutch painters loved to capture. The red of the woman's sleeve is a very characteristic touch in Maes's palette. The woman's plain face is beautiful in its tranquility.

146 Open Country traversed by Winding Road

By J. WYNANTS and ADRIAN VAN DE VELDE.

Lent by H. Darell-Brown, Esq.

Wynants was the first painter to paint landscape alone. If he had to have figures he made Adriaen Van de Velde or Lingelbach put them in. We do not know how he learnt his masterly art. He was not a prolific painter. He delighted in full, sunny daylight, not, like Van Goyen, in half lights.

147 Portrait of Admiral von Tromp

By NICHOLAS MAES.

Lent by The Rt. Hon. Earl Spencer, K.G.

This Portrait of the fine old Dutch Admiral is a curious contrast to the exquisite treatment of a homely subject by the same painter (No. 145).

Many of the numerous portraits attributed to this painter scarcely seem to be by his hand. This fine rendering of Admiral Tromp has, in spite of its truculent pose, that touch of feminine softness about the face which Maes gave to so many of his sitters.

Martin Harpertz Tromp, Dutch Vice-Admiral was the indomitable seaman who fought against us in the Dutch war of 1652-3. He was in command of the



Dutch forces in the fiercely fought but inconclusive action with Blake on May 19, 1652. On November 27 of the same year, having with him a superior force, he gained the advantage over Blake, and afterwards roved unmolested in the Channel, tradition says with a broom at his masthead, to imply that he proposed to sweep the English away. He was engaged in the three-days' battle in the Channel in February, 1653, which was the turning point of the war, and, gaining no advantage, the Dutch power declined. The old seaman fell in the action of July 29, 1653, in which the Dutch were defeated.

148 River Scene with Shipping

By VAN GOYEN.

Lent by Edgar Speyer, Esq.

Van Goyen, though one of the earliest of the Dutch landscape painters, often most nearly approaches the moderns, especially in his feeling for atmosphere. He is essentially a painter of harmonies generally of greys and browns, rather than of positive colours. Here, as in most of his pictures, water and sky play an important part. The effect of distance is enhanced by the dark boat and the shadow on the water in the foreground, which throw back the river bank and houses.

These sentinel towers on the low coasts of Holland afforded Van Goyen with some of his best motives. This artist's colour schemes are usually very modest, but what he does he does with exquisite sensitiveness. The colour of old pailings, shining silver against the sand of the dunes, seems to have inspired many of his colour harmonies. His handling is so light and free that it is best described by the old-fashioned word "pencilling." This present exhibition is rich in many fine examples of his art.

149 An Interior

By SLINGELANDT.

Lent by Sir Charles Turner, A.K.C.I.E.

150 Boy with Porringer

By ADRIAEN VAN DE VELDE.

Lent by Charles E. Newton-Robinson, Esq.

151 Portrait of a Man

By SCHOOL OF REMBRANDT.

A sturdy piece of character painting. Compare the generous and vital modelling of the face with the dull and dry workmanship of No. 183.

The audacious vigour of Frans Hals' style is at the opposite pole to the ordered correctness of Van der Helst. True art has never allowed itself more license than in Hals' work. Resembling Rubens' somewhat in the vigour of his brushwork, Frans Hals is thoroughly Dutch in the lighting and composition of his pictures, and in his choice of subject.

His work had a great influence on the Dutch School, though, in spite of having many pupils, he had scarcely any imitators.

Through Hals the Dutch Painters came to enlarge and broaden their methods of painting. Hals's own paintings are often so broad in treatment that they almost become decorative art, but the certainty of touch and the vitality always apparent even in his hastiest works save them from coming under the category of merely decorative art.

152 River Scene

By VAN GOYEN.

Lent by Sir Marcus Samuel.

The charm of this beautiful picture lies in the graceful composition and the delicate drawing of the church, windmill and sails, relieved against the sky. They are treated with extraordinary lightness. The still water reflects the brightness of the sky. Touches of red among the men in the boats are the only notes of bright colour in the scheme.

153 Portrait of a Gentleman

By DE KEYSER.

Lent by Edgar Speyer, Esq.

154 Portrait of William of Orange, as a Boy

By REMBRANDT

Lent by The Rt. Hon. Earl Spencer, K.G.

This is in all respects a very great work, and in its courageous disregard of anything (such as costume detail) that might disturb the singleness of the artist's impression, it is thoroughly and enjoyably modern. Rembrandt seldom drew or painted children; they did not people his vision of the world as did things marked with experience. But in this case, where he did paint a child, Rembrandt has given us a certain vision of a child from a child's point of view. There is an unconscious wistfulness in the expression of the little lad before us which enlists our sympathy and love. Looked at a little while, his boyish smile seems to wane, and one becomes aware of the underlying melancholy of all Rembrandt's moods.

155 Conversation Piece

By SCALKEN.

Lent by Sir Charles Turner, A.K.C.I.E.

156 Portrait

By REMBRANDT.

Lent by Sir Charles Turner, A.K.C.I.E.

157 The Circumcision

By REMBRANDT.

Lent by The Rt. Hon. Earl Spencer, K.G.

The tones of the picture are beautifully mellow, and the work is rich in the reflections of a noble mind. The scene has the aloofness and solemnity of a dream. There is a curious point about the picture, to judge from the stable accessories, Rembrandt's first inter-

tion seems to have been to represent the "Adoration of the Magi." The Virgin has a very tender and spiritual bearing.

- 157A Head of a man
SCHOOL OF REMBRANDT
Lent by Mr. W. L.
- 158 Portrait of an Old Lady
By GERARD DOU.
Lent by Sir Charles Turner, A.K.C.I.E.
- 159 Portrait of a Man
By FRANS HALS.
Lent by H. P. Cunliffe, Esq.
- 160 Landscape
By VAN GOYEN.
Lent by J. Gretton, Esq., M.P.
- 161 The Dutch Pensionary De Witt and Family
By VAN DER HELST.
Lent by The Earl of Yarborough.

Bartholomaeus Van der Helst studied under Thomas de Keyser (*c.f. Nos. 164 and 176*). He was a faithful portrait painter and skilful artist, and his literal truth was more appreciated by his contemporaries than the imaginative works of Rembrandt, who read too much into his sitters to please them and often forgot the superficial resemblance.

Van der Helst's colouring is cold, and his pictures are so much devoid of atmosphere that figures meant to be in the background appear as if in the foreground. He excelled at those groups of portraits for Companies and Charities which vexed Rembrandt's genius so much.

Van der Helst managed to catch the likeness and character of each member of a large group and subordinated none unduly. He is at his best artistically in single portraits. The present collection unfortunately does not contain one of these marvels of delicate elaboration of detail and faithful portraiture. Though he was so popular, unlike Rembrandt, he left no pupils.

- 162 Young Man Smoking
By VERELST.
- 163 Portrait of an Old Lady
By DE GHEEST.
- 164 Head of a Lady
By DE KEYSER.
Lent by Sir William Agnew, Bart.

Thomas de Keyser (1595-1674), the son of a sculptor, is one step further in advance than Miereveldt on the path to the great Dutch portrait painters. Still a trifle archaic at times, he has a fresh colour and a bold masterly touch.

165 Coast Scene
By AERT VAN DER NEER.

166 River Scene—A Calm
By VAN GOYEN.

167 Portrait of a Man
By CORNELIUS JANSSENS.
Lent by Sir Charles Turner, A.K.C.I.E.

This painter (1590-1665) lived for thirty years in England, only returning to Holland the year before Charles I. was beheaded. He was much appreciated by the noble families of the Stuart period, and his portraits are often found in English country houses. He is skilful in composing his subjects. His flesh tones are not very brilliant, but his work is marked by great delicacy and good taste. Those of his works like the one here shown, with blue backgrounds, are generally most pleasing.

168 The Adoration of the Shepherds
By DIETRICH.
Lent by Charles T. D. Crews, Esq.

We have here a work which is scarcely Dutch at all in character. It contains an odd infusion of late Italian influence, and the result seems academic by the side of Rembrandt's "Circumcision" on the neighbouring wall. Rembrandt has an etching of the "Nativity," which probably suggested the group of peasants looking over the partition of the manger, while Saint Joseph and the Virgin seem to have stepped from some Italian picture. For all the dramatic lighting of the scene, there is little mystery or spirituality about it. But the details of the work are carefully executed, and the scene as a whole, is distinctly effective.

169 Coast Scene
By AERT VAN DER NEER.

170 River Scene
By VAN GOYEN.

In the flat landscape of Holland the sky necessarily plays such a large part that it was necessary to treat the sky in such a way that it should move and transport us. It had to be made to tell us what sort of day it was, what hour of the day, what wind it was that was moving the clouds across the vast expanse.

Van Goyen and Wynants fixed certain methods which all other painters observed more or less. A point of light and interest was chosen as a centre and the rest of the picture was grouped round this centre, leading the eye in to it, for all Dutch pictures are concave. They show us the cave of atmosphere leading into the one central point. Most are of small size, and of sober colour. The effect in concentrated and concentric, every detail is grouped round one central point of interest.

- 171 Portrait of a Woman
By REMBRANDT.
Lent by The Rt. Hon. Earl Spencer, K.G.

- 172 Peasants playing Cards
By SORGH.

An oft repeated family scene, set in one of those cellar-like kitchens with their wash-tubs and beer casks, with which Teniers and Ostade have familiarised us. The grouping is skilful, the colour warm and pleasing. It tells its own tale.

- 173 Winter Scene
By VAN DE CAPPELLE.
Lent by Mrs. Stephenson Clarke.

- 174 Landscape
By A. CUYP.

- 175 Portrait of a Lady
By CORNELIUS JANNSENS.
Lent by Charles T. D. Crews, Esq.

- 176 Head of a Gentleman
By DE KEYSER.
Lent by Sir William Agnew, Bart.

- 177 The Gipsy Halt
By PHILIPS WOUVERMAN.
Lent by The Rt. Hon. Lewis Fry, P.C.

- 178 Landscape
By VAN GOYEN.

- 179 Portrait
By A. RAVESTEYN.
Lent by W. A. Abraham, Esq.

Jan van Ravesteyn (1580-1665), whose best work is to be seen at the Hague, is one of the most vigorous and truthful of Dutch portrait painters. This portrait like its pendant (No. 182), is a simple arrangement of black and white, unrelieved by any colour except that of flesh tints. The sitter is not comely, but there is dignity in the pose, if also a little stiffness, and the lace collar helps to relieve the severity of the scheme.

Ravesteyn was the first Dutch painter to treat those groups of 'civic guards' and 'companies of Regents,' which were to become such a common subject with Dutch painters, but his single portraits are his finest work.

- 180 Landscape
(SOLOMON KONINCK?) School of Rembrandt.
Lent by Arthur Kay, Esq.

Supposed to represent all Rembrandt models.

This remarkable river ferry with its very-mixed

cargo of humanity is obviously a mere studio property, and indeed the whole work is artificial in the highest degree. It halts between several influences, and in consequence does not carry any sort of conviction with it to the mind. But nevertheless the picture has considerable pictorial qualities. It has been conceived in the grand manner, and there is something impressive in the way the wooded bank to the left rises against the sky.

181 Portrait of the Painter

By REMBRANDT.

An early work; brilliant in effect but scarcely suggestive or deeply human in its appeal. That was to come later when the gay young man before us had become an absorbed visionary, old before his time with study and harassments.

182 Mouth of a River

By VAN GOYEN.

People always long for what they have not got. That is why perhaps we English generally understand by colour, bright blues, greens and reds, the colours seen in sunny lands. The Dutch with Van Goyen and Rembrandt first accepted the northern scheme of colouring, the luminous greys, browns and greens, with the pale blues of northern skies as an occasional accident. They saw that the secret of colour lay, not in some vivid tint, but in the amount of light and shade to be found in any hue however 'subfusc,' as the Elizabethans called our English attempts at colours. The Venetians seem to us the greatest colourists, because they combine the bright hues we secretly hanker after with the light and shade of the Dutch artists. Both Venetians and Dutch owed much of their mastery over colour to their damp, misty, luminous atmosphere.

Van Goyen may not at first seem to be a colourist with his almost monochrome greys and browns, but in reality he is a master of light and shade, the true basis of colouring. Any Londoner may see a hundred Van Goyens by walking along the Embankment on a grey day, but especially when the wind is East and the hay barges give a note of faint lemon-yellow to the brown, grey and silver harmonies of the banks of the Thames.

183 Portrait of a Man

By A. RAVESTEYN.

Lent by Sir Charles Turner, A.K.C.I.E.

184 Portrait of a Gentleman

By FRANS HALS.

WEST SIDE— YOUNGER DUTCH PAINTERS.

NOTE.—Owing to the claims of the St. Louis and other exhibitions, the collection of the works of the Younger Dutch Artists is not as completely representative as the Committee had hoped to make it.

During the last twenty years a certain change has come over Dutch art. A new generation has arisen. In a country like Holland, where both older and younger men are genuine artists and no close circle of academic art is recognized, the younger generation was free to follow its bent and did so, full of respect for the great older painters. This new movement has done much to give relief and variety to Dutch art, which, refined and serious as it had proved itself to be, began to produce a slight feeling of monotony. Form was somewhat too much sacrificed to intimacy of feeling. Simple rustic verities are not the whole of life, nor perhaps the most engrossing part for modern city-dwellers. The key of gentle melancholy, however worthy and dignified its aim, is a limited and un strenuous one, as Dickens perhaps saw, when he made one of his characters indulge in "that cheapest luxury, a fit of melancholy."

The younger painters have vindicated Dutch art from the reproach of stagnating. They have widened its range and its technique. The evolution, for it has been more evolution than revolution, has progressed in several different directions. Some of the younger painters have advanced on the old lines, adopting a broader technique, a bolder colour scheme, and a more energetic interpretation of every moment in the many-sided fulness of life. Their pictures have come and knocked at the doors of the older generation in its subtle quietude, but there has been no ill-feeling, for the older painters recognized them as their children. Others of the younger generation have been inspired by mysticism, the craving the modern world is experiencing for what it thinks it has lost. Mysticism came on to painting from literature. Whether it will make a long stay with an art so little suited (one would imagine) to express it, is an open question. But the somewhat unnatural union of immaterial mysticism with an art so limited by means of material expression as painting, has produced some fascinating results in the painting of Matthew Maris, who, the more he strives to abandon material form the more hauntingly expresses it. The East and the Past have inspired M. Bauer, and his work relieves Dutch art from the possibility of the reproach of self-satisfied provinciality.

On the whole the instinctive genius of Dutch art seems to be realistic, and many of the younger artists are seeking by more directness of expression to tear out the inmost essence of their subject, whether that subject is a phase of nature in landscape or a phase of human psychology in portrait.

The older generation of modern Dutch painters gave us their impressions of a scene, and solemn, poetic impressions they were. Some of the younger men seem to be trying

to efface their own personalities and to submit their minds more passively to the spirit of the scene they are painting, and, by so doing, they may argue that they are paying a still higher reverence to the divinity imminent in nature which Wordsworth was among the first to recognize.

- 185 *View of Scheveningen
By M. MONNICKENDAM.

- 186 *The Salvation of Moses
By P. CORNELIS DE MOOR.

- 187 Landscape, with Farmhouse
By A. H. KONING.
Lent by A. Preyer, Esq.

- 188 *Landscape
By W. A. VAN KONYNENBURG.

- 189 *August Garden
By JACOBUS VAN LOOY.

- 190 *An Interior—First Lesson
By M. DE GROOT.

- 191 *Summer
By S. MOULYN.

- 192 *An Interior—Card Trick
By M. DE GROOT.

- 193 *Still Life
By PHILIP ZILCKEN.

- 194 Taking a Donkey-ride
By ISAAC ISRAELS.
Lent by A. Preyer, Esq.

The painter is a son of the veteran, Josef Israels. The outlook of the younger painter is well seen in this loose impressionist effect, as compared with the examples of his father's early method, where the aim is not tone and movement, but clearness of definition and clean smooth surface.

- 195 *Rainy Morning in Holland
By PHILIP ZILCKEN.

- 196 Interior—St. Paul's
By J. C. W. COSSAAR.
Lent by W. Marchant, Esq.

This young Dutchman's view of our great Cathedral, has an atmosphere which few of us may identify. One beauty of it is the complete unity of the impression; architecture, furniture and worshippers are all merged in one vision, and the painter has subordinated everything to this chief end and clothed his picture in one beautiful tissue of light.

- 197 *Still Life
By E. C. EKKER.

- 198 *Still Life
By G. D. GRATAMA.
- 199 Dressing Baby
By J. S. H. KEVER.
Lent by A. Preyer, Esq.
- 200 *Theatre
By JACOBUS VAN LOOY.
- 201 *Winter in Holland
By N. BASTERT.
Lent by Messrs. G. J. Van Wisselingh.
- 202 *Paradise
By P. CORNELIS DE MOOR.
This view of the temptation is inspired by the Belgian mystic school, who in turn owe much to our William Blake. The painter has made all creation spectators to the eternal act of Eve and the twisted and mingled shapes of the animals, the sub-marine look of the garden are possibly intended to give the shudder of the world at the downfall of primeval innocence
- 203 *Autumn
By PHILIP ZILCKEN
- 204 *Street in Algiers
By PHILIP ZILCKEN.
- 205 A Fine Autumn Day
By T. DE BOCK.
Lent by Messrs. Boussod, Valadon & Co.
- 206 A Sick Village Boy
By TOOROP.
Lent by Mons. Ahn.
Here Toorop with simplicity of effect and tenderness of feeling, gives a touching picture of a sick child. It is interesting to see how he moves our emotion without the accessories of sick-bed or sympathetic spectators, purely by the truth of the thing itself.
- 207 *Landscape
By M. W. VAN DER VALK.
- 208 *Travellers in Railway Carriage
By JACOBUS VAN LOOY.
Touched with the spirit of dullness, which is not common only to railway travelling in Holland. The tired boy in the foreground lolls beside his musical instrument, the crowded passengers behind are enlivened by the bright face of the little girl.
- 209 Moonshine
By TOOROP.
Lent by Mons. Ahn.
Toorop was born in the Dutch Colony of Java, and has passed through many artistic changes before he

found his present way of seeing and painting. This nocturne attempts to give the brooding beauty that night hangs alike on the great works of nature, and the little homes of men.

210 *Grey Morning at Venice

By PHILIP ZILCKEN.

A thoughtful composition of fisher-boats on a calm morning. The tasteful arrangement of the tall sails and their actual appearance makes this a work of distinction.

211 Watercolour

By BREITNER.

Lent by Messrs. G. J. Van Wisselingh.

The road menders with their tar engine, are a familiar sight, but Breitner has made of it a beautiful mosaic of colour and movement that delights and excites the spectator. One of the finest water colours in the collection.

212 *Town of Hattem

By J. VOERMAN.

213 *Morning

By J. VOERMAN.

214 Children Playing with a Stuffed Bird

By J. S. H. KEVER.

Lent by C. Newton Robinson, Esq.

215 Spanish Landscape

By M. A. J. BAUER.

Lent by Messrs. G. J. Van Wisselingh.

Unlike most of the painters of the old and modern Dutch Schools, Bauer is a traveller whose sympathies lie away from his native land, but his grave, dreamy art, which in his etchings often rises to the rhapsodical and the mystic, has drawn the heart of its inspiration from Rembrandt. The Spanish pastel with the two cavaliers and the lady riding away from the silent town under a darkening sky is drawn with such significance and power that we enter at once into the mood of its creator.

216 *Evening

By EDGARD KONING.

217 *Winter Solitude in Holland

By PHILIP ZILCKEN.

218 Watercolour

By WITSEN.

Lent by Messrs. G. J. Van Wisselingh.

This snow scene, despite the severe reserve of its colour and the almost literal presentation of a scene which is like what everyone in London has often seen with little attention, is full of interest and beauty.

- 219 *Rainy Weather
By D. J. R. JORDAENS.
- 220 *Early in the Morning
By D. J. R. JORDAENS.
- 221 *Landscape
By M. W. VAN DER VALK.
- 222 *Little Sister
By MARIUS VAN DER MAAREL.
- 223 *October—Man Gathering Leaves
By JACOBUS VAN LOOY.
- 224 *On the Isle of Vlieland
By HART NIBBRIG.
- 225 *Sunny Morning
By C. O. BREMAN.
- 226 *Autumn
By C. O. BREMAN.

The pictures here by C. O. Breman and Hart Nibbrig show the influence of the French scientific impressionist movement which, spreading rapidly over Europe during the last ten years, has found many disciples among the younger Dutchmen. In their pictures these artists desire to state the appearance of a certain place at one specific moment, instead of building up a composition to express the sentiment which nature has left on the artist. Breman's picture is particularly successful in giving the transitory beauty of the golden leaves against the grey-blue sky. In painting his sky he has used separate flecks of blue and pink which affect one's eye as though it were painted the one colour he aims at, its purpose being to convey something of the throb of a heated atmosphere.

- 227 *Golden Rain
By HART NIBBRIG.
- 228 *Winter
By LOUIS W. VAN SOEST.
- 229 *Spring
By HART NIBBRIG.
- 230 *A Dutch Garden
By H. C. BOSCH REITS.
- 231 *Autumn
By A. M. GORTER.
- 232 *Schevening Woman
By G. D. GRATAMA.

The woman's carefully drawn face under the simple spaces of her white cap, shows the spirit of old Dutch Art still persisting, but this picture stops where the old men would have begun to cloth it with their beautiful luminous textures of colour.

- 233 *Bridge in an Old Town in Holland
By JACOBUS VAN LOOY.
- 234 Watercolour
By JOHANNES AKKERINGA.
Lent by Messrs. G. J. Van Wisselingh.
- 235 *A Portrait
By G. D. GRATAMA.
- 236 *Morning in Spring
By EDGARD KONING.
- 237 *Happiness—Interior
By C. O. BREMAN.
- 238 *Fishing Boats in St. Ives Harbour
By H. C. BOSCH REITZ.
- 239 *In a Remote Quarter
By ANTONY COERT.

Then follows the Screen.

- 240 *The Old Castle
By J. G. VELDHEER.
- 241 *Rocks
By HENRICUS.
- 242 *Golgotha
By HENRICUS.
- 243 In the Pyrenees
By M. A. J. BAUER.
Lent by Messrs. G. J. Van Wisselingh.
Nature, grim and menacing, forsaken by the day,
lies like a great beast waiting for its prey. The hills
and caverns are seen with something of the horror
that Browning writes of in "Childe Roland to the
dark tower came." In the middle distance of this
wild place, a knight on horseback and a half-hidden
figure appear, giving the romantic motive so charac-
teristic of the painter.
- 244 *On the Heath
By D. WIGGERS.
- 245 *Castle by Moonlight
By D. WIGGERS.
- 246 *Old Picturesque Bridge
By J. G. VELDHEER.
- 247 *Spring
By LUCIE EKKER.
- 248 *Veere
By LUCIE EKKER.
- 249 *Rising Moon
By D. WIGGERS.

An interesting example of the younger Dutch land-
scape school which is succeeding the Maris brothers.

The feeling is more cosmopolitan and the influence of France is easily traced, but in the poetic arrangement of the trees and path we see the romance of Matthew Maris still persisting. One noticed the same influence at work in the landscape of the Glasgow School in the Scottish Exhibition. As in Mr. Cossaar's work, we see in this nocturne a desire for an unity of atmospheric effect.

250 *View of Amsterdam

By M. MONNICKENDAM.

251 *Old Pegnitz Bridge

By J. G. VELDHEER.

252 *River Scene

By J. VOERMAN.

253 *Roses

By J. VOERMAN.

254 *The Gothic Window

By J. G. VELDHEER.

255 *Landscape

By E. C. EKKER.

Ekker's beautiful water-colour has the finer qualities of light and air. The arrangement is highly decorative, but not to a point which interferes with the reality of this view of the outskirts of a Dutch town dressed by the exquisite hand of Winter.

256 *The Haunted House

By HENRICUS.

257 Models of old Dutch marqueterie furniture. This inlaying of furniture with coloured woods in imitation of flowers, has always been a speciality of Dutch Craftsmen.

258 Carved wooden mangling boards from Friesland. The clothes are laid on a roller and pressed with this primitive mangle. One side is smooth and flat, but the other is often beautifully carved. The Dutch peasants like to decorate even such humble pieces of domestic furniture as these.

259 Dutch marqueterie cabinet, containing lead cruets, Delft china inlaid tea caddies, and fine old Dutch silver of 17th and 18th centuries.

Lent by T. H. Fitzhenry, Esq. Cabinet lent by J. Staal, Esq.

260 Cotton bed quilt, hand-painted, by Dutch artists in the East Indies. Early in the 18th century, Dutch Arts and Crafts, especially porcelain and fabrics, were much influenced by the intercourse with China and Eastern Countries, with which their early adventures in trading brought the Dutch into close contact.

261 Old Dutch Tile Panel. The Judgment of Solomon.

- 262 Modern tile panel of landscape with windmills. The blue is not such a good colour as in the old panel.
- 263 Old Dutch stove tiles.
- 264 Dutch tile panel from Cassiers's design.
- 265 A typical Dutch polder or meadow, surrounded by dykes and reclaimed from the sea. These meadows are formed by the alluvial soil brought down from Central Europe by the Rhine and Moselle. The soil is extremely rich once it is reclaimed from the sea. Napoleon said he was justified in seizing Holland, because the whole country was stolen from France by the rivers.
- 266 Collection of modern Dutch pottery. The green pottery pigs are a quaint and popular form of money box in Holland.

Orders for this kind of Pottery may be given at the turnstile.

CASE A.—Doll's House (18th Century).

This fascinating Doll's House, meant as a toy for the children of the 18th Century, has become through its exact Dutch realism, a valuable illustration of by-gone habits, dress and crafts. The dolls are in much the same dresses as those worn by the English painter Hogarth's sitters. Notice that China is still rare. The regular plates for eating are of pewter. The glasses, chair, and cups without handles are of excellent form.

CASE B.—Furniture.

CASE C.—Delft China.

CASE D.—Reproductions of Gold and Silver plate.

267 Photogravure

Photogravure of a celebrated sacred picture by Vermeer, a leading Dutch master who is not adequately represented in the present collection. The picture shows us Christ rebuking Martha for being "troubled about many things."

Lent by W. B. Paterson, Esq.

267A

Photograph of Van der Helst's famous picture "The Banquet of the Civic Guard." This gives a good idea of Van der Helst's qualities as a painter.

Lent by Messrs. Mansell.

UPPER GALLERY.

268 Landscape

Artist unknown.

Lent by Miss E. Stewart Wood.

269 Sea-piece

By WILLEM VAN DE VELDE.

Lent by C. H. Wilkinson, Esq.

Willem Van der Velde, the greatest of the Dutch marine painters, delighted in calm seas, tranquil skies, and the stately lines and delicate rigging of a man of war. This picture is full of atmosphere, and the red-brown sail on the right adds a grateful touch of warm colour to the scene.

270 Cattle

By BERCHEM.

Lent by Miss E. Stewart Wood.

271 Laughing Cavalier

By FRANS VAN MIERIS.

272 River Landscape—Village on Fire

By AERT VAN DER NEER.

273 Lady at her Toilet

By FRANS VAN MIERIS.

274 Portrait of an Old Lady

By BACKER.

Jacob Backer (1608-1651) was one of Rembrandt's pupils, who followed the master closely. He possessed real talent and was a rapid worker, but his colour is somewhat heavy. His most celebrated work is The Company of Archers at Amsterdam.

275 Girl's Head

By FRANS HALS.

This and its companion picture are merry little works by a very human and jocund painter. True, the little maiden's hair is a trifle stiff and wiry in texture, but despite this there is much enjoyment to be had from the painter's frank and honest workmanship.

276 Still Life

By WILLEM VAN AELST (1626-1683).

Lent by Arthur Kay, Esq.

Signed and dated. An exquisite example of the work of a rare artist.

277 Portrait of a Man

By GONZALEZ COQUES.

Lent by Charles E. Newton-Robinson, Esq.

278 Man drinking with a Girl

By JAN STEEN.

A pot-houses scene, such as Jan Steen personally enjoyed and often painted.

279 View in Holland

By VAN DER HEYDEN.

Lent by George Donaldson, Esq.

A most exquisitely distinguished work. Note the subtlety of colour and tone in the distant facade, and how perfectly the emotion of the tranquil light is rendered. It is a little difficult to locate precisely wherein the extraordinary charm of Van der Heyden consists, but one is certain that by the magic wand of his paint brush he is able to make his views of staid country houses and their prim domains more alluring to our eyes than any fairy palaces. He was a great poet who conveyed his own vision while apparently merely copying with the utmost conscientiousness these many rows of symmetrical windows, and herein lies the puzzle of him. It is evident enough that his pictures owe much to a beautifully fine perception of proportion which enables him to give lofty air and space to even his smallest composition. The present work is a splendid example of his dignified and refined art.

280 Portrait of a Man

By FRANS HALS.

Lent by The Duke of Devonshire, K.G.

This superb example of Frans Hals's art in its perfect maturity was identified by Mr. Arthur Strong as a portrait of the painter. Its excellence cannot be quite perfectly appreciated in its present state. It should be compared with No. 159, which shows the painter's later manner, with the loss of colour and exaggeration of eccentricities of technique that marked it. Not previously exhibited.

281 Landscape, with Sportsman on Grey Horse and Other Figures

By J. WYNANTS and ADRIAN VAN DE VELDE.

Lent by H. Darell-Brown, Esq.

282 Young Woman at her Toilet

By JUDITH LEIJSTER.

Judith Leijster caught perhaps all that a woman could of the very masculine genius of her master Frans Hals. There is real genius in her work, and a note of charming colour which is all her own.

283 A Little Vagabond

By FRANS HALS.

284 Portrait of a Lady

By FRANS HALS.

The earliest in date of the portraits by Frans Hals in the present collection. Simple and powerful as it is, it is surpassed by his later work No. 280. Not previously exhibited.

285 Musician

By MOLENAER.

286 Still Life—"All Empty"

By W. HEDA.

Lent by Arthur Kay, Esq.

Signed and dated 1844.

A most beautiful example of still life painted in quiet clear tones, the soft grey green of table cloth and background, the brilliant white napkin and the warm brown jug forming a delicate colour harmony. That the vessels are all empty, though no doubt a point the artist had in mind, is of comparative unimportance.

287 Old Woman

By MOLENAER.

288 Courtship

By MOLENAER.

289 Nature Morte

By WEENIA.

Lent by David Nathan, Esq.

290 River Scene with Peasants

By H. SAFTLEVEN.

Lent by Charles E. Newton-Robinson, Esq.

A comparatively rare painter who painted the hilly country of the Rhine and Moselle.

This picture is an extremely fine example of this pleasing artist.

291 Peasant with Dog

By A. BRAUWER.

Lent by Charles E. Newton-Robinson, Esq.

292 An Interior

By BREKELENKAM.

Lent by Sir Samuel Montagu, Bart.

293 Portrait of Princess of Orange, with a Pet Goat

By A. CUYP.

Lent by The Rt. Hon. Lewis Fry, P.C.

A delicate work by a master whose passion for light can only be compared to that of our own Turner. This little aristocrat is much more real than her ruined castle, indeed the landscape, fine as is the luminous mist which wraps it in such a beautiful tissue, is a trifle make-believe; but then it is delightful make-believe! The little girl and her goat are just as delightful facts.

294 Still Life

By W. KALF.

Lent by W. A. Coats, Esq.

A group of still life, not this time of the common objects of the kitchen or larder, but of rare and costly *objets d'art* arranged upon a rich Oriental cloth. The artistic effect is due to the play and distribution of light upon the various pieces. The colouring is harmonious, if rather cold.

295 An Interior

By PIETER DE HOOGH.

Lent by Lord Aberdare.

Pieter de Hoogh was a worshipper of sunlight playing on the homes of men. Figures were comparatively unimportant to him. What he really cared to paint, was a quiet spacious sunny interior, and he achieved an extraordinary momentariness. In a world of shifting appearances, de Hoogh makes us realize that on a particular early summer afternoon, there really was this wonderful sunny peace in a Dutch chamber in the 17th Century, whether anyone saw it or not. Indeed, the fact that the room was empty, and that no one ever saw it, is the essence of the particular effect he gives. To humour public taste, he put a cavalier drinking a glass of wine; or a child watching a man pace solemnly away down the bricked yard, but it was really spoiling the almost painfully acute realization of Time caught napping for once—for an instant only—in an old Dutch chamber.

296 River Scene

By SIMON DE VLIENER.

297 Portrait of Lady with Mandoline

By EGLON VAN DER NEER.

Lent by Charles E. Newton-Robinson, Esq.

298 Landscape with Cattle

By PAUL POTTER.

Lent by Lord Aberdare.

Paul Potter is a painter of curious interest. Far from being perfectly accomplished he is the truest of the always veracious Dutch painters. The somewhat clumsy forms of the Dutch bulls he delighted to paint accentuate the almost rude outline of his subjects. He was preoccupied with form, and, comparatively speaking, disregarded colour, but his absolute freedom from convention gives him a peculiar attraction.

Paul Potter's picture of "The Bull," painted when he was only 23 years of age, is perhaps the most famous Dutch picture, excluding Rembrandt's works. It is dry, and in many points, especially in the shepherd, it is unsatisfactory, but the grand silhouette of the bull against the solemn sky, make it worthy of its astonishing popularity.

299 Woman in a Kitchen Washing Dishes

By JAN VERMEER (of Delft).

Lent by Hugh P. Lane, Esq.

300 Scene on the River Maas

By A. CUYP.

301 Castle of Egmont

Lent by L. Lesser, Esq.

By SOLOMON RUISDAEL.

302 Landscape (Les Bohèmes)

By PHILIPS WOUVERMAN.

Lent by Martin H. Colnaghi, Esq.

Philips Wouwerman (1619-1628) was the pupil of Wynants (*cf.* No. 281), who taught him his mastery in rendering landscape. Beginning as a painter of sacred subjects, and not succeeding in obtaining popularity in these, he took to depicting military scenes, and became an unrivalled master in the special subjects he had selected. Horses, particularly white horses, figure largely in his delicate, poetic landscapes. His colour is specially harmonious, and he manages to combine much force with his exquisitely delicate touch.

More than 800 works by this artist are known, in spite of the delicate execution he affected. As time went on he changed his amber tone of light for a more silvery scheme of colour.

In Wouwermans's pictures we get some hint of the fierce battles Holland was fighting for existence, but even in his work there is nothing local or particular. He paints 'a skirmish' not 'such and such a battle.' The Dutch liked their art to be a decoration to hang on life, not a moral or anecdotal commentary on it.

303 After the Day's Labour

By BREKELENKAM.

A very attractive painter. He was much influenced by Rembrandt at second hand, and owes to him the warm amber light in which his sober tranquil scenes are bathed.

304 Fruit-piece

By DE HEEM.

305 Landscape—Sunrise

By AERT VAN DER NEER.

Lent by Martin H. Colnaghi, Esq.

306 Evening

By PAUL POTTER.

Lent by Chas. T. Harris, Esq.

This picture is full of charming detail. The distance on the left is wonderfully rendered. The cow and sheep on the right seem outlaws. The cow is evidently a biter, as it has a curious muzzle on, and the sheep has an expression of bitterness of spirit rare even among ovine pessimists. The whole scene is redolent of the sunny peace that falls on farm life at the close of day.

307 Children playing Cards

By MOLENAER.

308 Man playing Viol de Gamba

By J. OCHTERVELDT.

Lent by W. B. Paterson, Esq.

Ochterveldt is an attractive painter. He is little known because, until lately, his pictures were attributed to the more saleable Ter Borch, and his signatures were all erased, thus a signed picture by him is almost unknown. We have here two amateurs of music, evidently portraits. The man holds a viola da Gamba, a forerunner of the 'cello. The lady has a book of music in her hand. The delightful little spaniel occurs in many of his pictures.

309 An Interior

By JAN STEYN.

Lent by Mrs. Stephenson Clarke.

An oft-repeated subject of this artist: 'The sick lady,'—a young lady seated, reclining her head on a table, is apparently ill; a medical attendant stands at her side, feeling her pulse; an old woman on the farther side of the table is taking part in the scene. Notice the brass warming pan in the background and the wooden footstool into which the little charcoal pipkin in the middle of the floor should be inserted. Exactly similar footstools are used in winter in all the churches of Holland to this day.

This picture is an unusually fine example of perhaps the most technically accomplished among the Dutch painters.

310 Sea-piece

By WILLEM VAN DE VELDE.

Lent by George Salting, Esq.

311 Rembrandt—Portrait of himself as a young man

Lent by J. Pierpont Morgan, Esq.

It is scarcely possible that this youth can represent the painter himself, as Rembrandt can no longer have been a young man when this imposing work was painted.

312 An Interior

By JAN STEEN.

Lent by Mrs. Stephenson Clarke.

313 Sea View

By VAN DE CAPPELLE.

Lent by Mrs. Bischoffsheim.

314 Family Group

By DE KEYSER.

Thomas de Keyser, who represents the older school of portrait painting in Amsterdam before Rembrandt arrived there from Leyden, is distinguished for great truthfulness in his portrayal of faces. This group of stiff Dutch figures representing a man and his wife surrounded by their children, is curious because of the unusual addition of little angels in the sky supposed to represent children who have died.

- 315 Landscape—River and Town in distance
By VAN GOYEN.
- 316 Vertumnus and Pomona
By NETSCHER.
- 317 The Tailor
By P. VAN SLINGELANDT.
Lent by The Rt. Hon. Lewis Fry, P.C.
- 318 Moonlight—River Scene
By AERT VAN DER NEER.
Lent by Edgar Speyer, Esq.
A beautiful example of the painter's characteristic moonlight scenes on a canal, with the note of quiet melancholy which always distinguishes his work.
- 319 Poultry
By HONDECOUTER.
Lent by Martin H. Colnaghi, Esq.
- 320 Still Life
By W. HEDA.
Lent by Mr. X.
- 321 A Group of Three
By JAN MIENSE MOLENAER.
Lent by Edgar Speyer, Esq.
The momentary expression on the face of these three children, delighted with the noise they are producing, has been cleverly arrested by the painter.
- 322 Merry-making
By DIRK HALS.
Lent by Thomas Carwardine, Esq.
- 323 Landscape
By JAN WOUVERMAN.
Lent by J. Gretton, Esq., M.P.
Jan Wouverman was a brother of the more celebrated Philips Wouverman, whose success raised up many pupils and followers. Without the masterly elegance of his brother Philips, Jan is a faithful painter of landscape.
- 324 An Interior
By VAN VELSEN.
Lent by George Salting, Esq.
- 325 The Letter
By GABRIEL METSU.
Lent by C. H. Wilkinson, Esq.
A lady disturbed at her toilet by a messenger with a letter. The movement of her hands, which Metsu was so clever in drawing, expresses her surprise at the intrusion. Except for Terburg, Metsu had no rival in depicting such scenes of polite 'genre.'
- 326 Temptation
By JUDITH LEIJSTER.

- 327 Landscape
By VAN GOYEN
Lent by Dr. A. B. Stevens.

- 328 Fish Stall, with view of Beach, etc.
By A. VAN BEYEREN.
Lent by Col. de Courcy Daniell.

- 329 Le Mari Amoureux
By FRANS VAN MIERIS.

- 330 The Expected Visit
By MOLENAER and LEIJSTER.

A charming picture painted by a husband and wife in co-operation. It was formerly ascribed to de Hoogh, but incorrectly. The feeling of space and cool atmosphere render the picture very pleasing. The lady's elaborate attire and the wine bottles cooling in the copper vessel on the floor fully justify the title. It should be noticed that the pictures on the walls of the room have black frames, showing what was the practice of those for whom they were originally painted.

- 331 Sunny Landscape
By JAN BOTH.

Lent by Charles T. D. Crews, Esq.

The work of two brothers, who painted under the blue skies of Italy, imitating the sunny, golden manner of Claude. The blue hills in the distance, the yellow of the sky at the horizon, and the figures and cattle wending their way across the landscape, are entirely Italian, and differ fundamentally from the quiet grey of Holland as depicted in Van Goyen's scenes. Beautiful as are many of the works of these Italianate Dutchmen, there is no doubt that as artists they forfeited more than they gained in abandoning their own land.

- 332 River Scene—A Ferry
By A. CUYF.
Lent by Mr. X.

- 333 A Fruit Stall
By JAN VICTOORS.

Lent by Arthur Kay, Esq.

(1620-1672). Signed in full.

A characteristic picture of peasant life by this pupil of Rembrandt, who was more successful in this branch than in his more pretentious historical and biblical pictures. It is fully signed Johannes Victors on the front of the barrow.

Dirck Bouts and the Dutch miniature painters had already shown a love for landscape, Vries and Steen- and Vroom for sea-pieces. New subject for art were rapidly developed by the Dutch painters of the 17th century.

As practically all the great painters were born and died between 1600 and 1700, and as all the towns they worked in are within a few miles of each other, they acted and reacted on each other to such an extent that the attempt to trace local schools is not very successful. Dutch painters divide themselves most satisfactorily according to the subjects they treated. The great period of Dutch Art came after Holland had secured national independence. The acquisition of sea power and trade at the expense of Spain provided the 'sinews of war' for artistic victories.

Their climate had given the Dutch an eye for colour. The earlier 'Italianizing' painters who had sought inspiration in Italy had trained the Dutch in a feeling for design. The natural instinct of both painters and patrons insisted on realistic naturalism.

The Reformation and Revolution deprived the Dutch of the till then customary religious or ceremonial subjects, and forced them to open out new fields for art, like the subject treated in the picture before us.

334 Portrait of a Lady and Boy

By CORNELIUS JANSSENS.

This picture shows strong affinity with Van Dyck, with whom the painter was on most friendly terms, while both were painting at the Court of Charles I. Notice the delicate painting of the taper-like hands, recalling Van Dyck's well-known treatment.

This picture was painted in 1649, the very year that Oliver Cromwell granted the Dutch painter a safe conduct to return to Holland.

335 Sea-piece, with Shipping

By BACKHUYSEN.

336 Berchem and his Dog

By BERCHEM.

Lent by The Earl of Yarborough.

337 An Interior

By R. BRAKENBERG.

Lent by Sir Marcus Samuel.

338 Portrait of a Woman

By J. G. CUYP.

Lent by J. Gretton, Esq., M.P.

339 Conversation Piece

By DIRK HALS.

Lent by Sir William Agnew, Bart.

Dirk Hals, the brother of the great Frans, has few rivals in the rendering of such gay society pieces, with their clever, well drawn up figures in attitudes of rollicking abandon.

To see the real colours, unaltered by varnishing, in which Dirk Hals delighted, see No. 322.

- 340 The Dairymaid
By WILLEM VAN ODEKERCKEN.
Lent by Arthur Kay, Esq.

- 341 Landscape
By PHILIPS DE KONINCK.
Lent by Martin H. Colnaghi, Esq.

One of the panoramic vistas in which de Koninck excelled, gaining his effect of space and distance largely by his use of parallel lines both in sky and landscape.

This extensive prospect has rather the character of a German than a Dutch scene. De Koninck belongs to the romantic side of Dutch landscape painters, and so stands nearer to our modern landscape painters than Hobbema does. De Koninck's landscapes are closely allied with those of Rembrandt. There is the same breadth and inwardness of mood. The present is a typical example of the painter in the theme chosen. The great clouds sailing overhead give an austere largeness to the far perspective of the distance.

- 342 Landscape with Cattle
By A. CUYP.
Lent by Lord Aberdare.

- 343 Conversation Piece
By DIRK HALS.
Lent by Sir William Agnew, Bart.

- 344 Jewel Merchant
Lent by L. Lesser, Esq.
By SOLOMON KONINCK.

- 345 Cavalier and Lady
By AERT VAN DER NEER.

- 346 View of Katwyk
By RUISDAEL.
Lent by Sir Charles Turner, A.K.C.I.E.

The architecture of the tower is quite different to that in the Glasgow Katwyk (No. 361), with which it is interesting to compare this picture. Perhaps it is another little seaboard village.

- 347 Kitchen Interior
By ADRIAEN VAN OSTADE.
Lent by C. H. Wilkinson, Esq.

- 348 The Ford
By ADAM PYNACKER.
Lent by Chas. T. Harris, Esq.

- 349 Mountainous Landscape
By N. BERCHEM.
Lent by L. Lesser, Esq.

An exceptionally fine picture by Berchem (1620-1683), a Dutch painter who went to Italy for his subjects, and delighted in grand romantic scenery.

high mountains and ruined castles, such as are not to be found in Holland. Yet Berchem was the pupil of Van Goyen, the most typically Dutch of all Dutch painters.

350 A Village School

By JAN STEEN.

Jan Steen was quite without rival among Dutch painters in his power of portraying individuality and expression. The stern old schoolmaster, the blubbering boy, and the half delighted, half frightened children, are admirably hit off. The attitude of the boy in the foreground, laboriously plodding out his exercise, is full of significance.

351 Landscape with Figures

By PHILIPS WOUVERMAN.

Lent by Lord Aberdare.

352 A Game of Gallet

By ADRIAEN VAN OSTADE.

Lent by The Duke of Wellington, K.G.

Adriaen Van Ostade (1610—1685) was a pupil of Hals. He excelled in deputing trivial scenes of peasant life, but the gay, unconventional manner combined with a feeling for harmony of colour and technical skill, have secured him an acknowledged position. This is a particularly fine example of his style.

353 Portrait of a Lady

By GERARD TER BORCH.

Lent by H. P. Cunliffe, Esq.

354 Sea Piece

By WILLEM VAN DE VELDE.

Lent by L. Lesser, Esq.

355 Interior

By GERARD TER BORCH.

Lent by The Rt. Hon. Lewis Fry, P.C.

A simple subject treated with such beauty of colour and light and shade that it becomes a veritable gem affording intense pleasure to the eye. The effect of light inside a room was a problem in which the artist has delighted. The attitude is restful, and the figure is beautifully set within the space.

With all their individual differences one great common bond united the Dutch painters of the 17th century. That bond was an excellent education in the technique of their art, which made their colour resplendent though quiet, more powerful though less visibly violent than that of modern painters. The secret of the training, so universally extended in the 17th century appears unfortunately to have been lost.

356 Portrait of a Lady

By MIKROVELDT.

- 357 Old Woman Stirring Fire
By JAN VERMEER (of Delft).
Lent by Mrs. Bischoffsheim.
- 358 Sea-piece
By JACOB VAN RUYSDAEL.
Lent by The Duke of Rutland.
- 359 Painting of the "Royal Sovereign," with a
Portrait of her builder, Sir Phineas Pett
By VAN DE VELDE.
Lent by The Earl of Yarborough.

The man and his work. This is a fine decorative picture of Phineas Pett the celebrated ship-builder who planned the Royal Sovereign in Charles I.'s reign, the best ship built in England up to that time. He was not a man of perfect or exact science. His fine ship took twice the amount of timber he estimated for. Still here we have a man who could do his special work preeminently well. Not many men have the good fortune to go down to posterity blazoned thus side by side with their greatest achievement. The painters of the picture, the two Willem Van de Veldes, belonged to one of those family dynasties of Dutch painters, being the son and grandson of Esaias Van de Velde, and father and brother of Adriaen.

Willem the elder, was trained to be a sailor, and actually served as one. Both painters were employed by the Dutch and English East India Companies and Governments to paint pictures of their ships. Willem the younger, died at Greenwich in 1707, after being in England 30 years. The flag is the Cross of St. George, the picture being painted long before the Union with Scotland.

The ship itself will specially interest those who visited the Shipping Exhibition. Phineas Pitt improved greatly on the older ships which had been "over-pestered and clogged with great ordinance," but his fine ship with all its gilding and carving must have soon become very shabby at sea. Compare this ship with the Dutch ship in the background of Maas's portrait of Admiral Tromp.

- 360 A Market Woman, outside a Cottage
By G. METSU.
Lent by Lord Rothschild.

A piece of minute, careful painting, which allows the picture to be looked closely into, and yet tells effectively at a distance. The warm red sleeves play an important part in the colour scheme.

- 361 View of Katwyk
By JACOB VAN RUYSDAEL.
Lent by The Corporation of Glasgow.

The little northern hamlet, dominated by its church, surrounded by the loneliness of the sand-dunes on

three sides, closed in on the other by the still greater loneliness of the sea, has afforded the great landscape painter one of his loveliest themes.

362 Interior (Man and Woman Drinking)

By JAN STEEN.

Lent by C. H. Wilkinson, Esq.

363 Portrait of a Woman

By VER SPRONK.

Lent by Mrs. Stephenson Clarke

364 Landscape

By MEYNDERT HOBBEEMA.

Lent by Lord Aberdare.

365 Boy with Spaniels

By KAREL DE MOOR.

Lent by Charles E. Newton-Robinson, Esq.

366 A Lady in a Red Jacket

Artist unknown (perhaps the elder Van Mieris).

Lent by Sir Edmund Verney, Bart.

367 Scene on the Ice

By RUISDAEL.

368 Ladies playing Cards

By EGLON VAN DER NEER.

369 Temptation of St. Anthony

By TENIERS, JUN.

A favourite subject with Teniers and his school, because of the opportunity it gave them of introducing grotesque and impossible creatures—fantastic hobgoblins, and fish like serpents—by which the harmless-looking Saint is surrounded. The small 'T' on St. Anthony's cloak is the painter's signature.

370 Choice between Love and Riches

By MOLENAER.

371 Landscape with Huntsman

By D. TENIERS.

Lent by J. Gretton, Esq., M.P.

372 River Scene

By VAN GOVEN.

373 A Young Lady holding a Flute

By JUDITH LEIJSTERS.

374 Interior—A Lady Playing

By J. OCHTERVELDT.

Lent by Sir Cuthbert Quilter, Bart., M.P.

375 Portrait of a Lady

By CORNELIUS JANSSENS.

376 Coast Scene—Sunset

By A. VAN DE VELDE.

Lent by Arthur Kay, Esq.

- 377 River Scene
By SOLOMON RUISDAEL.
- 378 Coast of Holland—Cargo being landed from a Ship

By SIMON DE VLIAGER.

Lent by J. E. Gray Hill, Esq.

A pleasant coast scene with a strong suggestion of movement and a salt sea breeze bringing up the great rolling clouds whose shadows are reflected in the water.

- 379 Flower-piece
By VAN HUYSUM.

Lent by Mrs. Stephenson Clarke.

Stiff and somewhat unnatural as it appears, this group of many-coloured flowers is most exquisite in drawing and execution. The labour bestowed upon such a work must have been enormous. Notice the drops of water on the leaves, the flies settled on the flowers.

Still life and flower pieces were two of the last subjects that Dutch artists exploited before their final decadence. The Van Huysum family formed a regular dynasty of flower painters.

- 379A Portrait of a Lady
By CORNELIUS JANSSENS.
Lent by Earl of Yarborough.

SCREEN A.

- 381 River Scene (drawing)
By VAN GOYEN.
Lent by Mr. X.
- 382 Sketch of a Boy's Head
By ADRIAEN OSTADE.
Lent by Frank L. Emanuel, Esq.
- 383 Landscape (drawing)
By JACOB VAN RUISDAEL.
Lent by Mr. X.
- 384 Hawking Scene (drawing)
By P. WOUVERMAN.
Lent by Mr. X.
- 385 A Cottage Interior (drawing)
By P. DE HOOGH.
Lent by Dr. A. B. Stevens.
- 386 River Scene
By VAN GOYEN.

All life and movement. The massive clouds, choppy sea, and swaying sails, suggesting a stiff breeze. Notice the brown tone of the shallow water as it appears off the coasts of Holland.

- 386a Sea-piece
By VAN GOYEN.
- 387 River Scene (drawing)
By VAN GOYEN.
Lent by Mr. X.
- 388 Sketch of Girl's Head
By ADRIAEN OSTADE.
Lent by Frank L. Emanuel, Esq.
- 389 Portrait of a Lady
By CORNELIUS JANSSENS.
Lent by Sir Marcus Samuel.
- 390 Calm at Sea, with Fishing Boats
By SIMON DE VIEGER.
Lent by J. E. Gray-Hill, Esq.

In this picture de Vlieger betrays the influence of Van Goyen, who was probably his master. The only touch of positive colour in the quiet greys and browns is the light blue stripe in the flag on the right.

SCREEN B.—PRIMITIVES.

Considering the prolific artistic output of Holland in the 17th century, it is curious that so comparatively few works of Dutch artists in earlier times are to be found. Those that exist are marked by a realism and attention to landscape rare at the time. The extreme length of the human figures, and a paleness of the complexion are also distinguishing characteristics.

The Reformation, with the changes and destruction of religious art that it caused, together with the pride of the Dutch in dating their history from the time of their national independence, account for the small amount of attention paid to primitive Dutch painters.

The Dutch town of Maestricht, from the neighbourhood of which the famous Flemish painters, the Van Eycks, came, had a celebrated factory for the painting of glass for windows, and probably Holland had its fair share of painters; but the nearness of the more famous Flemish painters at Bruges, dwarfed the reputation of such Dutch masters as existed. Thus Thierry Bouts was of Dutch origin though he settled at Louvain in Flanders and is ranked as a Flemish painter. Cornelis Enghelbrechtsz, by whom is the drawing *No. 393*, worked at Leyden (1468-1553) and imitated the Van Eycks, but his colour is more fluid and that realism of types, which is so strong a peculiarity of Dutch art, is already apparent.

391 Portrait of a Young Nobleman

By LUCAS VAN LEYDEN.

Lent by The Trustees of the Roscoe Collection.

This charming portrait of a young man with his hands folded in an attitude of prayer is, perhaps, by Jan Mostaert, of Haarlem, court painter to Marguerite of Austria. A very similar portrait of a man in the Brussels Gallery is now ascribed to Jan Mostaert.* In the background, on the left, the scene of St. Hubert's conversion is depicted. We may compare this landscape background with its small figures with the lovely picture of the Legend of St. Giles in the National Gallery, perhaps by the same master. The Flemish St. Hubert, and the Roman St. Eustace, are saints with the same legend. Both were gay young nobles whose conversion to Christianity followed upon a vision they had of Christ on the Cross, which appeared between the horns of a stag they were hunting.

cf. Reproduction placed by the side of the painting.

392 Bridge across a Mountain Gorge

By JAN SCOREL.

Lent by Charles E. Newton-Robinson, Esq.

This drawing belongs to a fairly common class. They were done by Dutch artists as travel notes of the scenery they passed through in Germany and Austria on their way to Italy.

393 Coronation with many figures

By CORNELIUS ENGELBRECHTSEN.

Lent by Charles E. Newton-Robinson, Esq.

Cornelis Enghelbrechtsz (1468-1553) was a native of Leyden. He was inspired in his work by Van Eyck, but adopted more realistic types, and was the first painter to treat popular life, thus early showing the Dutch tendency to seize on the actual rather than the ideal. Only two of his many pictures have survived. He is of interest as the master of Lucas van Leyden.

394 Potiphar's Wife

By SCHOOL OF LUCAS VAN LEYDEN.

Lent by Sir Charles Turner, A.K.C.I.E.

395 The Mocking of Christ

By JEROME BOSCH.

Lent by W. B. Paterson, Esq.

Jerome of Aachen or Jerome Bosch (1450-1516) is an artist chiefly celebrated for his grotesque imaginations in paint: fantastic eggs with eyes and legs, and strange hybrid animals and goblins. Extraordinary as these are, they betray a real gift of grotesque imagination, which is at the same time thoroughly characteristic of Dutch feeling. Many of these grotesque pictures are now proved to be quite falsely attributed to Bosch, and this fine rendering of a sacred subject shows an original strength of

observation and feeling that probably presents this artist in a new light to many people. The composition is skilfully arranged. A similar rendering of the same subject by this artist is in Madrid. Christ is wearing, not the purple robe which the Bible speaks of as put on Him on this occasion, but a blue robe, possibly meant for His own garment.

- 396 **Joseph's Interpretation of Pharaoh's Dream**
By SCHOOL OF LUCAS VAN LEYDEN.
Lent by Sir Charles Turner, A.K.C.I.E.

Lucas van Leyden (1494-1533) is the first national Dutch artist of importance. He was a pupil of Enghelbrechtsz. He was more distinguished as an engraver than as a painter. Albert Dürer visited him, and Vasari, the Italian painter and critic, placed him before Dürer. He may be called the creator of that typical form of Dutch art, namely "genre," that is, the painting of trivial scenes and objects for their intrinsic artistic interest alone. He was, however, a painter of portraits, and the one on the other side of the screen has many of the characteristics of his style.

SCREEN C.

Nos. 397 to 406 are lent by Charles E. Newton-Robinson, Esq.

- 397 **Group of Women and Children**
By D. VINKENBOOMS.
- 398 **Half length Portrait of a Man**
By FRANS HALS.
- 399 **Study of a Chair with Cloak**
By P. DE HOOGH.
Drawing of a chair and cloak by De Hoogh. The chair and the folds of the cloak occur in the picture by De Hoogh at Buckingham Palace.
- 400 **View near Chatsworth**
By JAN SIEBRECHTS.
This drawing of the Derbyshire Moors near Chatsworth, by the Dutch artist Siebrechts, is of interest in its bearing on the work of the early English water-colour painters.
- 401 **Landscape**
By AERT VAN DER NEER.
- 402 **Full length Portrait of a Gentleman**
By J. S. BACKER
- 403 **An Interior with four figures**
By REMBRANDT.
This masterly drawing shows us a scene in the carpenter's shop at Nazareth with Christ as a baby in his mother's arms.

- 404 Portrait of an English Herald
By J. DE BRAY.
- 405 Rocky Landscape
By J. BOTH.
- 406 A Farm Yard
By JAN LIEVENS.

END WALL.

- 407 Portrait of a Lady
By VAN DE VELDT.
Lent by Sir Marcus Samuel.
- 408 Landscape
Attributed to RUISDAEL.
Lent by the Rev. the Dean of Ely.
- 409 Shipping in a Calm
By WILLEM VAN DE VELDE.
Lent by J. E. Gray Hill, Esq.
- 410 Portrait of the Duchesse de Montpensier
By KAREL DU JARDIN.
This painter, who was born in 1625, and died at Venice in 1678, belonged to the band of Dutch painters termed by a famous critic "the joyous deserters," who forsook the native tradition in art and sought in France or Italy a more imaginative or fanciful expression for their art. Karel du Jardin, abler than most, while he certainly lost the special excellencies of Dutch art, did succeed in catching some of the graceful fantasy of the contemporary French painters. He was a clever draughtsman and modeller, and his colour, though cold, is limpid and harmonious.
- 411 The Ford
By N. BERCHEM.
Lent by The Rt. Hon. Lewis Fry, P.C.
- 412 An Interior
By MICHEL VAN MUSSCHER.
By James T. Tullis, Esq.
- 413 Still Life
By HONDECOUTER.
Lent by Lt.-Col. Stephenson Clarke.
- 414 Portrait of Rachel Ruisch, Flower Painter
By CASPAR NETSCHER.
Lent by The Rt. Hon. Lewis Fry, P.C.
- 415 The Whale Fishery
By L. BACKHUYSEN.
Lent by The Rt. Hon. Lewis Fry, P.C.

LIST OF LECTURES.

All lectures will begin at 8 p.m.



- April 6, Wednesday—"Draughtsmen and Humour" (*lantern illustrations*). WINDSOR FRY, Esq., R.B.A.
- April 12, Tuesday—"Life in Holland" (*lan'ern illustrations*). HORACE WARNER, Esq.
- April 13, Wednesday—"Modern Decorative Art in Holland" (*lantern illustrations*). C. HARRISON TOWNSEND, Esq.
- April 16, Saturday—"Naval relations of Holland and England." DAVID HANNAY, Esq.
- April 19, Tuesday—"Holidays in Holland." HORACE WARNER, Esq.
- April 22, Friday—"Dutch Cities" (*lantern illustrations*). W. H. GOVER, Esq.
- April 23, Saturday—"A prelude on Practical Art Criticism" (*lantern illustrations*). ARTHUR KAY, Esq.
- April 26, Tuesday—"Holidays in Holland" (*lantern illustrations*). HORACE WARNER, Esq.
- For children (admission by special tickets).
- April 27, Wednesday—Concert by Miss MAY MUKLE and FRIENDS.
- April 29, Friday—"Rembrandt." HERBERT E. A. FÜRST, Esq.
- April 30, Saturday—Talk on Dutch Pictures.
R. C. WITT, Esq.
- May 3, Tuesday—"A trip to North Holland and the Zuyder Zee" (*lantern illustrations*). CHARLES W. WALKER, Esq.
- May 6, Friday—"History of Landscape Painting" (*lantern illustrations*). THE DIRECTOR.

Reserved Seat Tickets for these lectures can be obtained by forwarding 2/6 for the Course, or 1/- for a single lecture, to the Director at the Gallery.

